

SHINING TIME STATION

EPISODE #5
"SHOW AND YELL"

SECOND DRAFT

By Brian McConnachie

From characters and series storyline
created by Britt Allcroft and
Rick Siggelkow

c Quality Family Entertainment Inc., 1988

SHINING TIME STATION
EPISODE FIVE

(FADE IN:)

(STATION - THE STATION IS EMPTY.
THERE IS ALMOST A MARCHING CADENCE
TO THE FOLLOWING ACTION AND
DIALOGUE. A PASSENGER ENTERS FROM
THE PLATFORM. HE CARRIES TWO
SMALL VALISES. PLACING A VALISE
ON EACH SIDE OF HIM, HE SITS ON
THE BENCH AND OPENS A BOOK AND
READS,)

(STACY IMMEDIATELY ENTERS THE
PLATFORM, PASSING BY THE
PASSENGER.)

STACY

Howdy stranger.

PASSENGER

Hell-o ma'am...

(STACY SNATCHES A PAPER FROM THE
TICKET BOOTH AND CROSSES TO THE
WORKSHOP. OUT OF THE WORKSHOP
COMES TANYA. THEY SPEAK BEFORE
THEY CROSS PATHS.)

STACY

Hell-o Tanya.

TANYA

Hello Stacy.

(ENTER MATT (FROM PLATFORM). HE
INTERSECTS WITH TANYA BY THE MURAL
SWITCHHOUSE.)

MATT

Hi Tanya.

TANYA

Hell-o Matt.

(THEY TURN IN UNISON.)

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MATT & TANYA

(in long note whisper)

Hello-o-o-o-o Mr. Conductor.

(THE SWITCHHOUSE - OUT POPS MR.
CONDUCTOR)

MR. CONDUCTOR

Why hell-o Tanya and howdy

Matt.

(LOST AND FOUND AREA - OUT COMES
HARRY, CROSSING TO THE WORKSHOP.)

HARRY

Hello Matt. Hi there Tanya.

MATT & TANYA

Hello Harry. Hello Harry.

(ENTER SCHEMER FROM THE PLATFORM.)

TANYA & MATT

Hi there Schemer. Hi there

Schemer.

SCHEMER

(a nasal imitation of them)

"Hi there Schemer." 'Hi there

Schemer.'

(SCHEMER DOESN'T BREAK HIS
STRIDE. HE IS ON A STRAIGHT LINE
TO HIS MACHINES. TAKING OUT HIS
KEYS TO EMPTY CHANGE BOX.)

SCHEMER

(greedily)

Hello money. Hello money.

steak line

(SHOT OF MATT AND TANYA.)

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(V.O.)

Hello Matt. Hello Tanya.

(MATT AND TANYA TURN AND LOOK AROUND.)

MATT & TANYA

Hello...

(THEY TOOK THIS WAY AND THAT.
SFX: A PASSING TRAIN.)

(V.O.)

Hope that wasn't our train.

(MATT AND TANYA LOOK AT THE PASSENGER.)

TANYA

Who said that?

(HE LOOKS UP FROM HIS BOOK AND SHRUGS HIS SHOULDERS. HE ACTS AS IF HE DOESN'T KNOW WHERE THE VOICE IS COMING FROM.)

(V.O.)

Hell-o MATT! Hell-o TANYA!

Will you at least answer!

(THE PASSENGER PUTS DOWN HIS BOOK AND LOWERS HIS EAR TO ONE OF HIS VALISES.)

(THE KIDS COME OVER.)

(1ST V.O.)

Are you Tanya?

MATT

No, I'm Matt.

(THE PASSENGER (WHO IS A VENTRILOQUIST) OFFERS A SURPRISED LOOK AND SLOWLY OPENS THE VALISE

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REVEALING A DUMMY. THE DUMMY
SUDDENLY SITS UP.)

1ST DUMMY (to Tanya)

Are you Matt?

TANYA

I'm Tanya.

2ND V.O.

Well, where's Matt?

(THE DUMMY AND THE PASSENGER BOTH
TURN TO THE SECOND VALISE.)

2ND V.O.

Open up! Let me out! I know
where Matt is.

(THE PASSENGER OPENS THE SECOND
VALISE AND UP POPS A SECOND DUMMY.)

2ND DUMMY

Okay, Matt? Let's see
here... I know, don't tell
me...ennie...meenie...
mineey...

MATT

I'm Matt.

1ST DUMMY

Don't believe him! The other
one's Matt. He's Tanya.

TANYA

No, I'm Tanya!

(HARRY, CROSSING, SEES THE
GATHERING AND COMES OVER.)

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2ND DUMMY

Look, beautiful, you stay out
of this...

MATT

I'm Matt! And she's Tanya.

2ND DUMMY

All right then you stand over
here and you stand there...

(STACY COMES OVER TO WATCH.)

1ST DUMMY

It's important to know who
we're talking to.

(SCHEMER JOINS GROUP. DOES ABOUT
5 OR 6 EXCHANGES FROM HIS ACT.)

(APPROPRIATE APPLAUSE.)

STACY

Oh that was wonderful!

HARRY

I liked that.

SCHEMER

He could sell his tickets. He
shouldn't do it for free.

(THE ADULTS DRIFT AWAY. HE PUTS
DUMMIES AWAY.)

PASSENGER

Are you two going to be around
here for a while?

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BOTH

Yes.

PASSENGER

Can you watch my bags? I have
to run an errand before my
train comes.

MATT

Sure. We'll watch them for
you.

TANYA

Mister? Can we play with your
dummies?

PASSENGER

(ponders it for a moment)

Sure. And thanks...Tanya...

Matt...

(THEY EACH TAKE A PEEK IN AT THE
DUMMIES. THEY SIT WITH THE
VALISES BETWEEN THEIR FEET.)

MATT

Do you think you could do
that?

TANYA

Maybe, I don't know.

(MR. CONDUCTOR COMES UP BEHIND
MATT AND SUDDENLY TAKES A POSITION
ON HIS LEG LOOKING LIKE A DUMMY.)

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MR. CONDUCTOR

(quickly and stiffly like a
dummy)

I bet we could. I'm sure we
could. First we'll take dummy
lessons. Then we'll take
smarty lessons.

(HE DROPS HIS DUMMY POSTURE AND
LEANS TOWARDS TANYA
CONSPIRATORIALLY.)

MR. CONDUCTOR

Tell me Tanya, can you say 'a
bag of boots' without moving
your lips?

TANYA

(She attempts some grunts)

...I can't...

MR. CONDUCTOR

You're not trying.

TANYA

(louder)

.uh agg uh oots...

MR. CONDUCTOR

...an "uh agg uh oots"?

Well, it's a beginning. You
should have a chat with
James.

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MATT

Can he work puppets?

MR. CONDUCTOR

No, but he's an authority on
trying. Oh yes... As a matter
of fact, come along with me
now as we travel to the island
of Sodor.

(THOMAS STORY #9)

(FADE BACK TO MATT, TANYA AND MR.
CONDUCTOR. MR CONDUCTOR JUMPS TO
THE FLOOR BY ONE OF THE VALISES).

MR. CONDUCTOR

Sometimes you'll surprise
yourself at what you're able
to do.

(HE RAPS ON A VALISE.)

MR. CONDUCTOR

Are you paying attention in
there?

MR. CONDUCTOR

(using his dummy voice)

Do I have a choice?

MR. CONDUCTOR

No. And another thing: Finish
your vegetables.

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V.O.

What vegetables? I don't
have any vegetables...

(MR. CONDUCTOR WALKS AWAY.)

MR. CONDUCTOR

I'll bring you some.

V.O.

I hate vegetables!

(TANYA AND MATT QUICKLY OPEN THE
VALISE. BUT, ALAS, ONLY A
LIFELESS DUMMY. THEY EXCHANGE
LOOKS.)

(TANYA REMOVES DUMMY.)

TANYA

(in dummy voice)

I hate vegetables.

(MATT TAKES OUT OTHER DUMMY.)

MATT

(in his dummy voice)

Now let me see... You're
Matt and you're Tanya...

TANYA

(dummy voice)

I'm the vegetable police and
you're under arrest!

(THIS BREAKS THEM BOTH UP.)

TANYA

Hey, do you want to put on a
show?

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MATT

Okay.

TANYA

Let's get everyone.

(MATT RUNS OFF.)

(TANYA TAKES THE PUPPETS AND PUTS
THEM BEHIND THE INFO DESK.)

CUT TO

(MATT WITH STACY. HE IS PULLING
HER IN. SHE IS COMING
RELUCTANTLY.)

STACY

...Can't this wait?

MATT

It can't, it can't. It won't
take long.

CUT TO:

(TANYA AND HARRY. SHE IS PULLING
HIM OUT OF HIS WORKSHOP.)

HARRY

I'm right in the middle of
something.

TANYA

Come on, you have to see it
now. Please. Please.

(SHE BRINGS HIM OVER. THEN GOES
BEHIND THE BOOTH. HARRY AND STACY
EXCHANGE A RESIGNED LOOK. SCHEMER
COMES OVER.)

SCHEMER

Is this another free show?

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TANYA (V.O.)

Do not.

MATT (V.O.)

Do too.

(STACY AND HARRY EXCHANGE A LOOK.)

SCHEMER

Hey, bring on the show. Let's
see something.

(MR. C COMES OUT ON HIS PLATFORM
AND WATCHES.)

CUT TO

(INFO DESK)

(MATT'S DUMMY POPS UP.)

MATT

(dummy voice)

We're almost ready.

(HIS DUMMY DROPS DOWN.)

(PAUSE)

(THEN BOTH DUMMIES POP UP.)

MATT'S DUMMY

Are you Matt or are you
Tanya?

TANYA'S DUMMY

(in a regular voice)

You're supposed to ask me
about the vegetables...

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MATT'S DUMMY

(in regular voice)

You were going to say that!

TANYA'S DUMMY

Stay right there. Don't go
away. Thank you.

(THEY BOTH DUCK DOWN. THEY BEGIN
TO ARGUE BEHIND THE INFORMATION
DESK. STACY LEANS OVER THE
INFORMATION DESK.)

MATT

I say that.

TANYA

No, I say that.

STACY

What are you two arguing
about?

(MATT AND TANYA STAND UP.)

MATT

She got it wrong.

TANYA

He got it wrong.

STACY

Hold it. Time out. You two
didn't get it wrong. No one
got it right. That's all.

(THE KIDS GLARE AT EACH OTHER.
THERE'S NOTHING LEFT TO SAY.)

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HARRY

Is that it? Well, I guess
I'll be getting back to
work.

(HARRY AND STACY EXIT. SCHEMER
COMES OVER.)

SCHEMER

I got to tell you my favorite
part of your show: You
didn't
try to sell tickets. I don't
want to say your show was
awful, but hey, why not. I'm
an honest guy. It was awful.
But the best part was when it
was over.

(SCHEMER STARTS TO LEAVE.)

MATT

You're the one who got it all
messed up.

TANYA

I did not. You did.

MATT

No. No. You did.

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SCHEMER

Hey, you were both bad. But
forget about it. You've got
lives to get on with. Forget
about it. Spend some money in
the arcade. It'll make you
feel better.

(SCHEMER EXITS. CUT TO:

(ARCADE. MATT IS STANDING NEAR
THE JUKEBOX. GLUM.)

CUT TO:

(INT. JUKEBOX. THE PUPPET BAND
ARE LOOKING UP IN MATT'S
DIRECTION.)

TITO

Man, he looks sad.

DRUMMER

Let's like, fill his ears with
good vibes and total joy.

TEX

Do you know the Yellow Rose
of Texas?

REX

No, do you?

TEX

No.

GRACE

I don't know it either.

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DIDI

Like, I never heard of it.

TITO

So, none of us know it!

REX

So what. Let's play it
anyway.

(A:: SURE, FINE, OKAY...)

TITO

...one...two...three...

(THE WORST NOISE ENSUES. AND
FINALLY PETERS OUT.)

TEX

...What do you think?

CUT TO:

(MATT STARES AT JUKEBOX WITH
SHOCKED LOOK.)

CUT TO

(TANYA AT INFO DESK. GLUM LOOK.
ALONG COMES MR. C.)

MR. CONDUCTOR

AH HA! So you're the culprit.

You're the one who did it.

TANYA

Did what?

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MR. CONDUCTOR

Don't deny it. I can see it
by the look on your face.
You're the one who ate all
the lemons.

(SHE MAKES A BITTER FACE AT THE
SUGGESTION.)

TANYA

...I didn't...

MR. CONDUCTOR

You didn't, huh? Then maybe
they're behind the anything
door. Give a look.

(TANYA OPENS DOOR.)

(ANIMATED STOP-START MUSIC VIDEO)

CUT TO

(HARRY WORKSHOP.)

(HARRY IS BUSY. MATT IS HANGING
AROUND THE DOOR. HARRY SPOTS HIM
OUT OF THE CORNER OF HIS EYE.)

HARRY

Hi there Matt...

(HARRY CONTINUES WITH HIS WORK.)

HARRY (CONT'D)

...Are we going to see another
one of your puppet shows
soon?

MATT

No. No. No.

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HARRY

Are you giving up?

MATT

The man is coming back to
take the puppets.

HARRY

Is that the problem? Well, we
can fix that.

(HARRY STARTS LOOKING THROUGH A
BOX OF SPARE PARTS.)

HARRY (CONT'D)

Let's see what we have
here...

(HARRY HOLDS UP DIFFERENT POSSIBLE
PUPPET HEADS.)

HARRY

What do you think of this
one?

CUT TO

(TANYA AND STACY BY THE LOST AND
FOUND)

STACY

I remember putting on puppet
shows when I was your age.
...We always started with a
sock...

(STACY LOOKS THROUGH THE LAUNDRY
BAG OF CLOTHES IN THE LOST AND
FOUND. SHE OPENS ONE BAG AND HEARS
_____.)

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STACY

Oh, sorry. Wrong bag...

(STACY CLOSES THE DOOR.)

STACY (CONT'D)

But interesting.

(STACY OPENS DOOR AND TAKES
ANOTHER LOOK. SFX _____.)

(SHE FINALLY COMES UP WITH AN OLD
SOCK.)

STACY

Ta-da!

(STACY PUTS THE BLACK SOCK ON
TANYA'S HAND. TANYA RESPONDS WITH
IDEAS FOR HER PUPPET. SHE STARTS
TO CUT A DIAMOND SHAPE. CUT BACK
AND FORTH AS THE TWO DIFFERENT
PUPPETS ARE CREATED. MUSIC OVER.)

CUT TO:

(MATT COMING OUT OF THE WORKSHOP
TO SHOW MR. CONDUCTOR HIS NEW
"ROBOT-LIKE" PUPPET. TANYA IS
WALKING OVER TO DO THE SAME
THING. HER PUPPET LOOKS LIKE A
BIRD. EACH STOPS AT THE SIGHT OF
THE OTHER. THEY ARE NOT SURE IF
THEY ARE STILL ANGRY WITH ONE
ANOTHER.)

TANYA

Look what I got.

(SHE HOLDS UP HER PUPPET. MATT
HOLDS UP HIS PUPPET TO SHOW HER.)

MATT

I have one too. I like
yours.

TANYA

I like yours, too.

(MR. CONDUCTOR APPEARS AT THE
RAILING OF HIS SIGNALHOUSE.)

MR. CONDUCTOR

(excited, but putting them on)

Matt! Tanya! Look out!

Horrible beasties have gobbled
your hands off and are going
up your arms...

(THEY HOLD THE PUPPETS UP TO MR.
CONDUCTOR)

MATT

No, they're hand puppets.

See.

MR. CONDUCTOR

Hand puppets. Oh, that's a
relief. I thought you were
being eaten. Well, does this
mean you're putting on another
show?

(MATT AND TANYA EXCHANGE A PAINED
LOOK.)

TANYA

We don't know.

MATT

We don't want to be made fun
of.

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MR. CONDUCTOR

You mean you're not going to
even try! That's it. I'm
not talking to you two
anymore... I'll talk to the
puppets. Hold them up.

(THEY HOLD UP THE PUPPETS TO MR.
C.)

MR. CONDUCTOR (CONT'D)

Imagine them not trying
because they're afraid of being
made fun of... Just think of
poor James. The other engines
made fun of him and look
what happened...

(THE PUPPETS TURN TOWARDS EACH
OTHER WITH A "WHAT-DID-HAPPEN
GESTURE.")

MR CONDUCTOR (CONT'D)

...I'll tell you. Come with
me now to...

(WHISTLE, EFFECTS)

(THOMAS #10)

(FADE BACK TO MR. C. IN THE
MURAL. KIDS HAVE THEIR PUPPETS AT
THEIR SIDES.)

MR. CONDUCTOR

Hey, where are the puppets?
I was talking to them.

(THEY PUT THE PUPPETS UP AGAIN.)

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MR. CONDUCTOR (CONT'D)

...There you are. You never
know if you can do your best
unless you try again.

Now I gave you a story... can
you give me a puppet show?

(THE PUPPETS EXCHANGE A LOOK.
THEY NOD.)

MR. CONDUCTOR (CONT'D)

...but before you do, prepare
something. Figure out what
you're going to say. Do a
little planning.

(THEY NOD MORE ENTHUSIASTICALLY.)

CUT TO

(INT JUKE BOX)

TITO

I found the music to
Freight Train.

DIDI

Totally Rad.

GRACE

Think it'll help?

TEX

I'm game.

REX

Couldn't hurt.

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(THEY PLAY, PIANO FIRST, VERY SLOWLY, THEN EACH INSTRUMENT JOINS IN AND IT BUILDS.)

CUT TO

(MATT AND TANYA REHEARSING AND BEING PLEASED BY IT.)

CUT TO

(INT JUKEBOX--THE PUPPET BAND HAS IT. AND BRINGS IT HOME.)

CUT TO

(MR. C AT MURAL.)

MR CONDUCTOR

(calling)

Hey puppets, do you have those
kids of yours ready?

CUT TO

(DESK. BIRD PUPPET POPS UP AND NODS, YES.)

MR. CONDUCTOR (CONT'D)

...I'm waiting.

(MATT AND TANYA EXCHANGE A LOOK OF LET'S GIVE IT A TRY. UP COME BOTH PUPPETS.)

BIRD PUPPET

Hello Mr. Robot.

ROBOT PUPPET

Hello Bird.

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BIRD PUPPET

What do you like to eat?

ROBOT PUPPET

I eat elevators and toy

trucks...but no vegetables!

(ENTER THE PASSENGER WHO COMES
RIGHT TO THE PUPPETS.)

PASSENGER

Excuse me, have either of you

seen Tanya or Matt?

ROBOT PUPPET

Which one is Tanya?

BIRD PUPPET

Tanya's the boy.

ROBOT PUPPET

Is Matt the girl?

PASSENGER

No, no. Tanya's the girl and

Matt is the boy...

(HARRY, ON HIS WAY ELSEWHERE,
STOPS AND DRIFTS OVER.)

BIRD PUPPET

I don't know any girls named

Tanya.

ROBOT PUPPET

I know a girl named Matt.

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PASSENGER

Well maybe the boy named Tanya
knows a girl named Tanya...

(STACY, PASSING BY, DRIFTS OVER.)

ROBOT PUPPET

The girl named Matt knows all
the boys named Tanya...And
there aren't any!

(THIS GETS AN APPRECIATIVE
LAUGHTER FROM THE GATHERED. THEN
SCHEMER COMES OVER.)

PASSENGER

You have room in this act
for one more?

CUT TO:

(PUPPET BAND. THEY ~~WARE~~^E WATCHING
THIS THROUGH A CRACK IN THE
JUKEBOX.)

GRACE

What are those creatures?

TITO

They're weird looking but I
kinda like them.

REX

What do you say we give 'em
some back-up music? Tex?

TEX

Rex, they're pretty far back as
it is...

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CUT TO:

(INFORMATION DESK.)

BIRD PUPPET

If you're ever confused, you
should do what we do.

PASSENGER (dummy)

What do you do when you're
confused?

ROBOT PUPPET

We dance!

CUT TO:

(PUPPET BAND.)

BASS

one...two...three...

(MUSIC: DANCE ROCK NUMBER -
FREIGHT TRAIN.)

CUT TO:

(INFORMATION DESK. ROBOT AND BIRD
PUPPET EMBRACE AND BEGIN DANCING
AROUND. EVEN SCHEMER SHOWS HIS
PLEASURE AT THESE ANTICS. THE
AUDIENCE BEGINS TO APPLAUD THESE
EFFORTS.)

SCHEMER

Wait, stop! I can sell
tickets to this...

(CREDITS ROLL OVER THE HAPPY
ENDING.)